

The Place of Portrait Generation in Easel Painting

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Abstract: This scientific article reveals the concept of the portrait genre, nature the importance of searching for character and a deep approach to it, and the ancient look at history. The importance of portraits of great people in the work of artists of our developed country and its analysis in the visual arts is reflected. At the same time, the role of portraiture in the development of the younger generation is reflected in the analysis through images.

Keywords: portrait, artist, image, fine arts, genre, picture.

The portrait genre of fine art includes works depicting the appearance of a particular person (or group of people). Each portrait represents a unique human character. The name of the genre comes from an Old French word meaning "describe like a character".

The complexity and versatility of the portrait complex requires artists to pay attention to expressive means. Each artist is looking for his own way, his own style to embody an artistic idea.



Portrait painting has a thousand-year history. Even in ancient Egypt, sculptors did not delve into the inner experiences of a person, but accurately imitated his appearance.

Myths have long been the main source of inspiration for words, brushes and sculptures. In it, in all its primitiveness, the great, glorious, but not negative fantasy of ancient man is manifested. Until now, he has created images that impress, excite, surprise, surprise and excite, and have not lost their mystical power. The slogan of the myths is still unclear and largely misunderstood. But as a result of the efforts of scientists, the secrets of some portraits are almost revealed.

In medieval European art, religious and mythological images are valued. Portraiture flourished during the Renaissance. During this period, the glorification of the human personality as the beginning of higher, higher innovation was considered the universal wealth and heroism of art.

By the second half of the 20th century, Uzbek portrait painters began to show their creativity. The portrait genre is one of the strengths of Uzbek painters. The formation of a strong realistic school in Uzbekistan gave rise to a dynasty of great portrait painters. Among them are such portrait masters as A. Abdullaev, R. Akhmedov, R. Choriyev, T. Oganegov, V. Burmakin.



As a result of the views associated with the historical change, the entire figurative and stylistic system of painting of the region was formed, and the portrait genre, among other genres, became a process associated with two different artistic ideas. One is a traditional theme, works in the spirit of national patriotism, illuminating the image, and the other is a process of philosophical and aesthetic creativity, aimed at a deep and innovative approach to the foundations of ethno-cultural heritage.

The Gallery of Historical Figures arose as a result of a national-patriotic orientation, which gave a new impetus to the development of a historical portrait and the embodiment of national ethnic figures.

A significant role in the development of this genre is played by the competition of portraits of the Timurid princes, organized by the National Bank of Uzbekistan and the State Museum of the History of the Temurids in 1999. For example, Ch. (2000), A. Ikromjonov "Kamoliddin Behzod" (1990), T. Kuryazov, E. Masharipov "Jaloliddin Manguberdi" (1997), a series of works depicting the heroes of the epic M. Yuldashev "Alpomish". (1998-2000), the work of E. Masharipov "Alpomish" (1998) and portraits of historical figures created by a number of other artists confirm our opinion.



By the time of gaining independence, portrait painters created portraits of contemporaries, statesmen, poets and philosophers in the works of portrait painters.

"Mother" A.Abdullayev (1998), "Jizzakh" R.Ahmedov (1992), "Nigina" (1993), "Boysunlik karia" R.Choriev (1996), "Academician Sodik Azimov " B. Jalolov (1998)), "Yunus Rajabiy" S. Rahmetov (1993), "Madina", "Malika" A. Ikromzhanov (1993), "Khojar Hola" R. Xudoyberganov (1999), "Composer R .Abdullaev "(2001), Y. Tursunnazarov" Bright "(1996), in the portrait of M. Shuvalova" Lola "we can observe everything from philosophical poetry to documentary narration.



In the modern artistic process, the introduction of new artistic forms into the portrait genre, reflecting its decorative, ornamental and color qualities, as well as philosophical and aesthetic aspects, has become widespread. The portrait is no longer a model, but an expression of the artist's ideas, thoughts and fantasies about the model.

The images created according to the impressions and fantasies of artists who conduct plastic research in a portrait, although not in real life, combine the “object” and “object” of the artist’s heart, the mother born in his heart. the opposite of reality.

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